

THEATER News and Stage Chat.

An Actress Who Is Really Grateful!



MISS GRACE EDMOND.

I HAVE made a theatrical "discovery." It happened one night this week at the Majestic Theater. Candor compels the admission that the Mittenhals beat me to it, but as they merely figure as providers of opportunity and salary to the young lady, they do not count.

She is eighteen years old; she is pretty; she has been on the stage four years; she has a good voice; she is leading woman of a comic opera company; she has an eight-year contract with her management; and, marveled of marvels, she thinks her employers deserve the credit for her success and should reap its rewards.

Grace Edmond is this "infant phenomenon's" name. She headed the "Girl from Broadway" company, which played the rejuvenated Majestic all last week. The production, notwithstanding it was offered at popular prices in Washington, is a dollar and a half entertainment, and goes from here to New York for a seven weeks' run.

The same interest and curiosity aroused in everyone in Washington who saw the remarkable pretty and clever little girl in a leading role, impelled me to visit her behind the scenes. Her mother was with her. It is comforting to know that Mrs. Edmond accompanies her daughter on every trip, and shares her dressing room in the capacity of guide, mentor, and friend—as well as mother.

A curious fact about the youthful actress—which is probably due to the simple make-up she uses—is that her personal charms are as much in evidence in her dressing room as across the footlights. (An actress who is not a fright in her dressing room is worth honorable mention in any newspaper.) She received me in a very becoming red cloak, which completely covered her stage costume, and seemed pleased to hear an expression of commendation regarding her performance.

"It's true that I am only eighteen years old," she admitted in response to my direct and uncompromising question, "but I have been on the stage four years. I got my start in a series

of performances by children in New York. My work as Nancy Sykes in Oliver Twist attracted the attention of Sam Harris, of Sullivan, Harris and Woods, who sent for me and gave me a three years' contract. When I was sixteen I had the leading woman role in "A Race for Life," which played at the Academy here in Washington two years ago.

"Rather young for such a strenuous role," I commented.

"Yes," she agreed, "the company manager told me I had better add a couple of years to my age that the company might have more confidence in my ability, and I did so." Miss Edmond laughed at a recollection of the age question. "Two women of the company," she confided to me, "spread the story that I was posing as an 'infant phenom' by claiming to be only eighteen—that in reality I would never see twenty again. What do you think of that?" she inquired gleefully. When Miss Edmond laughs one laughs with her. It is more than infectious.

"I came very near playing opposite to Jim Corbett this year," she observed apropos of a story of her childhood ambitions, in which the name of Terry McGovern had been mentioned. "I am half sorry I didn't."

"He's quite good looking," I remarked, "but as for that, the man playing opposite to you tonight is an exceedingly prepossessing young chap. Yes—no?"

"Oh, I never think of the personality of anyone with whom I am playing," she said decidedly. "The personal equation does not figure."

"How long a contract have you with the Mittenhals?" I inquired.

"Eight years."

"That's pretty long," I commented.

"Supposing you should wake up one morning and find yourself famous, what would do? If you have an eight-year contract with, as I judge, a sliding salary scale, you can't profit by a wonderful personal hit."

"If that should ever happen," she replied, "the profit will go to my management—as it should. They have given me my 'chance,' and deserve any reward that might come of their venture. It is remarkable that I should have been given my 'chance' after such a short stage experience. Most girls wait years for one—some work as hard and win as much ability as I have for ten and twenty years, and never get it. I consider myself very lucky."

That upset me. To hear a real actress speak in such terms of her management, and show herself ready to give credit to anyone or anything aside from her own genius for a success, was a shock to my stage beliefs.

"Then you have pledged yourself to comic opera," I observed, as I said good-by.

"Not necessarily," she answered. "Of course the Mittenhals could give me straight drama. But if I make a success in comic opera I shall probably be pledged to it for the next eight years."

"If that's the situation," I observed, "you may consider yourself

P. P. MORSE.

FLORENCE BINDLEY,
in "The Girl and the Gambler," Majestic.

has succeeded "The Virginian" at the Academy there. These two, which are among the last plays staged by Kiro La Shelle, and are still retained by his estate, are both due at the Columbia early in the season. "The Heir to the Hoar" comes first, and with it a sombrero which Benjamin Higgins, its owner, is very fond of. It is part of his cowboy costume in the play, and was worn by William Cody (Buffalo Bill) while a scout in the employ of the United States Government.

"If that should ever happen," she replied, "the profit will go to my management—as it should. They have given me my 'chance,' and deserve any reward that might come of their venture. It is remarkable that I should have been given my 'chance' after such a short stage experience. Most girls wait years for one—some work as hard and win as much ability as I have for ten and twenty years, and never get it. I consider myself very lucky."

That upset me. To hear a real actress speak in such terms of her management, and show herself ready to give credit to anyone or anything aside from her own genius for a success, was a shock to my stage beliefs.

"Then you have pledged yourself to comic opera," I observed, as I said good-by.

"Not necessarily," she answered. "Of course the Mittenhals could give me straight drama. But if I make a success in comic opera I shall probably be pledged to it for the next eight years."

"If that's the situation," I observed, "you may consider yourself

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

P. P. MORSE.

MADGE CARR COOK,
The Original Mrs. Wiggs, "Mrs. Wiggs of the Cabbage Patch," Columbia.

no doubt that from a popular point of view it will surpass its more powerful predecessors, for it is inspired by ripe, warm human sympathy, and has a justifiably happy ending.

The play deals with the trials of the second Mrs. Jesson, in conflict with her husband, who lives under the dominance of the family of his first spouse.

Interest as usual in a Pinero play centers in the dramatic portrait of a woman. And, though the piece lacks the tragic intensity of "The Second Mrs. Tanager," the crushing pathos of "Iris," and the bitter brilliancy of that realistic comedy, "The Benefit of the Doubt," the portrait is painted with the same searching divination and knowledge.

The whole household into which the unfortunate second wife is introduced retains the first Mrs. Jesson in memory, and uses the odor of her sanctity to cast her impulsive but innocent and essentially right hearted successor into bad odor.

By a deliciously effective, yet perfectly natural device in comedy, Jesson, shortly after the death of his first wife, is made to have vowed to bestow upon the town a public park in her memory. By the time the park is finished and ready to be dedicated, the opening of the action, the second Mrs. Jesson is on the scene, and in feminine revolt.

The difficulties of her position in the ceremony bring the family disorder to a crisis, and with the aid of Jesson's brother Hilary (John Drew) the truth about the first Mrs. Jesson is brought to light.

The first Mrs. Jesson had been an irrepressible housekeeper and a conscientious helpmeet. But she had also been a woman of passionate impulse, and when she met a sudden and violent death in a runaway she had been on the point of eloping with her lover.

Hilary—the right-minded liberal man of forty odd, whom John Drew best impersonates—discovers this and makes use of the discovery to put his narrow and severe brother right. The play ends with the disposition of the false saint and the establishment of the true woman. Incidentally the over serious and tyrannical family of the first Mrs. Jesson is quietly turned out of doors.

Her boudoir has been retained as she left it, like a chapel, to the memory of her virtues. But with the opening of the play it is turned into the school-room of her son and a packet of letters comes to light which reveals her shameful intrigue and the fact that the son is illegitimate.

The real interest centers in Nina Jesson and her brother-in-law, Hilary. Like all the great Pinero heroines, Nina is a woman of devious impulse, whose suffering is not so much a matter of emotion as of nerves. But she is portrayed with astonishing subtlety, scope, and power.

The carping critic may comment on the improbability of the device by which the play achieves its happy ending—the accidental finding of the dead wife's handbag with its compromising letters—and hundreds of unhappy wives have probably gone on suffering to the end without the happy relief accomplished by it, but no one can say that the most momentous problems of human experience have never been solved through such coincidence or chance.

And if, as serious-minded people have said, Pinero fell from his high estate among English playwrights in "The Wife Without a Smile," in his new play

he has certainly put his own house in order.

"Man from Now" a Hit.

After the Pinero play—a long way after, perhaps, though it's a good play of its kind—the production of "The Man from Now" at the New Amsterdam, attracted the attention of New York theatergoers. Produced by Savage, written by John Kendrick Bangs, et al., and played by Harry Bulger et al., it made a big hit in Boston during the late spring or early summer and bids fair to make an equally big one in New York now. It is described by one of the New York critics as all "girls, glitter, and gags," but if the girls are pretty enough, the gags witty enough, and the glitter sufficiently glittering, that is a pretty good recipe for the modern musical comedy.

In a thousand years, Messrs. Bangs, Savage, et al.,

the present excess of female population (statistics say that there are in these United States 1,500,000 more males than females, but so much the worse for statistics!) will have increased so greatly that there will be hardly anything but women left. And they'll be gorgeously arrayed, most of them wearing tighties and all of them smiles.

Their costumes will be singularly effective, and the lesser girls will play football or do dumb bell exercises prettily, and the major ones march and counter march effectively. Music hall songs and music hall wit will be freely dispensed by a stage tramp, and an exceedingly pretty and fetching saucy young person, Helen Hale by name, will sing some luring catchy songs very cleverly, smile most infectiously a smile that won't come off, and wear most becomingly some well chosen clothes, which also won't come off—that there are of them.

Just a Few More Novelties.

Wednesday, the Garrick opened with William H. Crane, in "The Pride of Money," by Alfred Sutro. Thursday saw the first production of "The Hypocrites," by Henry Arthur Jones, at the Hudson, and Lew Fields' opening of the Herald Square with "About Town," and Saturday had five openings. "The Judge and the Jury," at Wallace's; Rose Stahl in "The Chorus Lady," at the Savoy; David Warfield's third year in "The Music Master," at the Bijou; Fritz Scheff's return in "Mile Modiste" at the Knickerbocker, and the reopening of the Hippodrome with a revival of "The Society Circus." "The Roger Brothers in Ireland," which has been seen in Washington, and "The Heir to Hoarah," which has not, though it has been in New York before, close the list of this week's openings. The latter comes to the Columbia week after next.

Last week was really much busier. There were openings every night in the week except Friday. Monday, Hackett opened his newly acquired theater (formerly Fields') with "The Little Stranger," and half a mile down Broadway, Marie Cahill opened Daly's with "Marrying Mary." Tuesday Hilda Spong opened Weber's with "Lady Jim," by Harold Heaton.

There's a bunch for you! Some of them Washington has seen, the others it certainly will see before the end of the season. Most important of them is undoubtedly "The Hypocrites," by Henry Arthur Jones.

"The Hypocrites" Scores.

From all accounts, "The Hypocrites" is "a play as is a play"—a real drama, and like all real dramas, something of a melodrama. Impressionist, realist, what you will, but full of power and good red blood. And it's acted by a cast as is a cast, a company that could scarcely be improved upon, including Jessie Millward, Arthur Lewis, Doris Keane, Richard Bennett, Leslie Faber, J. H. Barnes, W. H. Denny, Helen Tracey, Cecil Kingston, and others.

It is the story, frankly, of a woman's mistake, of a manly creature's determination to see justice done though the heavens fall—and they come pretty near it. The man in the case is engaged quite suitably to a rich baronet's daughter. So the girl must be brow-beaten or bribed into exonerating him. She must be hustled out of the way, her lips sealed.

Here is the motive of the whole play. The elder Wilmores knew the facts. So does the curate. And as they consider

Behind the Footlights.

It is noticeable this season that most of the theatrical bows have many strings to them. Nearly all of the well-known stars are beginning the season with plenty of plays to fall back on, but few of them expect to play as many roles between now and knocking-off time next summer as does Elleanor Robinson. She expects to open the Liberty Theater, New York, about September 20, with Israel Zangwill's new play, "Nurse Marjorie," to be followed by "Susan in Search of a Husband," by Eugene W. Presbury, from Jerome K. Jerome's short story, and in connection a one-act play, "Tina," by Miss Clothilda Graves. In November she will appear in a new play by Mrs. Humphry Ward and C. Haddon Chambers called "Agatha," and Mrs. Ward will make her first visit to America to see the premiere. Mr. Chambers will come over to stage it. Included in her repertoire this coming season will also be "The Girl Who Has Everything," in which Miss Robinson appeared a part of last season. In January she will do "The Lady of Dreams" (La Princesse Lointaine), by Rostand, which has never been done on this side the mill pond, though Mme. Bernhardt has done it in France; and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

sham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling, he said: "Audiences are very much the same the country over. As a usual thing they are unanimous night after night, and in town after town. When a speech is punctuated by a laugh in Philadelphia, it is pretty sure to get the same response in Chicago, or even in places that you never heard of unless you've played one-night stands."

Another play that is doing well with a return engagement in New York is "The Heir to the Hoarah," with Guy Bates Post in the leading role, which, and which has been so completely remodeled as to be practically new to any stage. She expects to produce one of the classic comedies, a new version of Judge Robert Grant's play, "Unlabeled Bread," by Leo Dietrichstein, and a one-act play by Butro. It rather looks as though Elleanor were trying to break Charlotte Walker's record of last season.

Forbes Robertson is to come over next spring for a short supplementary season, and with William Faversham will present "Othello" to the American public. Mr. Faversham will play Iago to Mr. Robertson's Othello, with Gertrude Elliott (Mrs. Robertson) as Desdemona and Julia Opp (Mrs. Faversham) as Amelia. More Shakespeare, and mighty interesting Shakespeare at that!

Warfield to Take the Road.

New York has welcomed Warfield and "The Music Master" once more. He has opened his third year there and has immediately sold out for the four weeks for which he is advertised to stay there. After that he positively will go on the road for his first and last tour in Kline's great play, and in time reach the Belasco. And, though New York has not had enough of Warfield, Warfield owns to having had enough of New York, and to being for once glad to take the road. Asked if the opportunity of playing before new audiences prompted the feeling